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Index and Abstracts

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BAWCUTT, N. W.

"*Policy*," *Machiavellianism, and the Earlier Tudor Drama*

pages 195–209

The term "policy," in the sense of "unscrupulous cunning," is common in late sixteenth-century English, and some scholars argue that the word acquired unfavorable meanings because of its association with Machiavellianism. But evidence taken from the earlier Tudor interludes shows that the word had a wide range of meanings, favorable and unfavorable, long before any traces of Machiavellian influence can be found in the drama. The term had thus already become appropriate to Machiavellianism, which tended to be seen as the latest and most extreme form of well-known kinds of villainy. The history of the term thus helps to explain why the Elizabethans distorted Machiavelli's ideas even though they had access to his writings. [N.W.B.]

BERGER, HARRY, JR.

Busirane and the War Between the Sexes: An Interpretation of The Faerie Queene *III.xi–xii* *pages* 99–121

In Spenser's *Faerie Queene* III.xi–xii, Britomart's experience in the House of Busirane is spatially and temporally organized as a dynamic sequence divided into the phases represented by the character and episodes of the three rooms. The outermost room depicts the antique and antiquated random lust of the gods in the tapestry. In the middle room Britomart is shown—through the mural reliefs

and the masque of Cupid—the sad "progress" of the experience of obsessive false love. False love, the opposite of random lust, is born of male frustration: the masculine mind's infinite desire, thwarted in its effort of total possession of the beloved, vents itself in a crescendo of sadistic hatred, revenging itself on the object it both loves and hates. These two episodes appear to be a generalized summary of preceding experiences in Book III. But the episode of the inner room, where Britomart rescues Amoret from Busirane, changes the reference of the entire experience: Spenser now emphasizes its relation to the feminine psyche, its significance for and threat to both Amoret and Britomart, and therefore its relevance to the future (Book IV) as well as the past. Together with the rejected stanzas that concluded the 1590 edition of the poem, cantos xi and xii suggest the limits of Amoret and Scudamour as true lovers, as exemplars, and as personified psychic dispositions. [H.B.Jr.]

BLISSETT, WILLIAM

This Wide Gap of Time: The Winter's Tale *pages* 52–70

Dramatic irony in *The Winter's Tale* is seen especially with the perception by the audience of the symmetry of the play as the comic second part unfolds in relation to the tragic first part. The void at the play's center, imaged in the storm and in the bear's mouth—*tempestas* and *tempus edax*—is the hinge of the diptych. The spectator, aware of the Shakespearean canon and of the lateness of *The Winter's Tale* within it, is afforded the possibility of an ironic overview in terms of the play's handling of recognized themes, images, and dramatic conventions in Shakespeare. [W.B.]

BRADBROOK, M. C.

Romance, Farewell! The Tempest *pages* 239–249

Shakespeare's *Tempest* is examined as a reshaping of the older form of romantic play; it is compared specifically with *John a Kent and John a Cumber*, and particular theatrical devices which link this play with those current in Shakespeare's early acting days. *The Tempest* draws on a particular event—the wreck of Admiral Somers' fleet on the Bermudas in 1609—and its fortunate sequel; the old magic is applied to a modern venture, the old popular form to a courtly play designed for the marriage of Princess Elizabeth. The character of Prospero focuses this adaptation of old forms to new purposes; the traditional white magician of the earlier stage is employed for a new individual role; he raises unanswered questions and it is suggested that the traditional identification of this part with the author may be justified. [M.C.B.]

BROWNLOW, F. W.

The Boke Compiled by Maister Skelton, Poet Laureate, Called Speake Parrot *pages* 3–26

The first part of *Speke, Parrot* is based upon textual, historical, and iconographical evidence which argues against recent views of the poem's unity and conventionality, and suggests, first, that it is both truer to the evidence and more useful to consider it a series of separate poems, and, second, that *Speke, Parrot* is a highly original creation traceable in part to sources in contemporary alchemical literature. [F.W.B.]

From D. A. Alciati, *Emblemata* (1551), reprinted *ELR* I, p. 51

DONOVAN, DENNIS G.

Recent Studies in Burton and Walton *pages* 294–303

This annotated bibliography considers scholarly and critical work on Robert Burton and Izaak Walton published since 1945. The older image of Burton as a "Fantastic old great man" has largely disappeared and he is generally considered to be a figure of some importance. There is still no definitive edition of Burton's *Anatomy of Melancholy* and recent preliminary studies on his prose style suggest we have only begun to understand the complexity of this work. There is a good standard edition of Walton's works, though his authorship of some lesser known works is still in doubt. The *Lives* are now considered important though not reliable; despite recent comprehensive examinations of *The Compleat Angler*, Walton's indebtedness to *The Arte of Angling* (1577) for that work is still obscure. [D.G.D.]

FINKELPEARL, PHILIP J.
Beaumont, Fletcher, and "Beaumont & Fletcher": Some Distinctions *pages* 144–164

Contrary to the view of Beaumont and Fletcher as entertainers to the Jacobean gentry, there is little in the background of either to connect them with the court of King James or the attitudes of the Jacobean ruling class. Beaumont's family, though aristocratic, suffered for its Catholic loyalties, and Beaumont's early poems and plays reveal him as an urbane, satiric intellectual of the Inns of Court. Fletcher's family was financially ruined and had many reasons to resent King James. Fletcher's early work, perhaps under the influence of his "Spenserian" cousins Giles and Phineas, was romantic, sensational, and stagey. The dramatic collaboration of Beaumont and Fletcher profited from the tension between their disparate sensibilities, and their most famous plays reflect a distanced, critical view of courts and of passionate, unstable princes. The protagonist of *Philaster* is a comic figure, jealous and unstable, whose unheroic actions are in amusing contrast to the admiration which everyone expresses of him. Arbaces, the title figure in *A King and No King*, is similarly foolish, incest being an apt predilection for this self-loving, uncontrolled, if sometimes admirable ruler. In both of these plays, "comedy" seems a more fitting genre term than "tragicomedy." Even *The Maid's Tragedy* treats the hero Amintor with critical detachment and some scorn for his passionate and unthinking obedience to an amoral, absolute monarch. Rather than being examples of the decadence of the Jacobean drama, these are plays *about* decadence. But in the "Beaumont & Fletcher" plays written after Beaumont's retirement, the tension between the satiric and the romantic is less evident. [P.J.F.]

FISH, STANLEY EUGENE
Progress in The Pilgrim's Progress *pages* 261–293

The Pilgrim's Progress is anti-progressive, both as a narrative and as a reading experience. The work is continually subverting the implications of its own title and therefore subverting the self-confidence of those readers who take the title seriously. There is a one-to-one correspondence between the acts of reading and wayfaring, and in both contexts the path of error lies in taking the image of the pilgrimage literally by interpreting its events on the basis of external evidence. The truth about the world is not to be found within its own confines or configurations, but from the vantage point of a perspective that transforms it. It is Christian's duty to meet his trials in terms of that perspective, and it is the reader's duty to perform his acts of interpretation in the same way. This means that

both are continually turning away from the light afforded by temporal and spatial contexts to the light of a revealed and incorporeal word; and since the contours of the prose are also temporal and spatial, *The Pilgrim's Progress* is continually invalidating itself as a vehicle of the insight it pretends to convey. [S.E.F.]

FISHMAN, BURTON
Recent Studies in Skelton *pages* 89–96

Books and articles dealing with Skelton published since 1945 are listed and the best and most useful are discussed under descriptive headings to aid students of Skelton in their own research. Appraisals of the standard editions and the state of the criticism are included; Skelton has benefitted from recent studies but still lacks a modern edition. [B.F.]

FISHMAN, BURTON
Recent Studies in Wyatt and Surrey *pages* 178–191

A complete bibliography of books and articles about Sir Thomas Wyatt and Henry Howard, Earl of Surrey, printed since 1945 and organized by topic and by poem. Assessments of the standard works as well as the most important and useful studies of the two poets are included and the absence of a modern complete edition of Surrey is noted. A review of the criticism reveals that Surrey has been rather neglected in the past twenty-five years whereas Wyatt is in danger of being over-romanticized. [B.F.]

From D. A. Alciati, *Emblemata* (1551),
reprinted *ELR* I, p. 88

FIXLER, MICHAEL

The Orphic Technique of "L'Allegro" and "Il Penseroso"

pages 165–177

"L'Allegro" and "Il Penseroso" are magical incantations the young Milton composed as a virtuoso exercise, playful yet profoundly serious in nature. Happily the mythological vehicle of their functional technique blends into receding allegorical planes, in the Neo-Platonic fashion, so that the mythological apparatus seems mostly thematically decorative and at best only provocatively allusive. The animating conception is a technical formula ingeniously derived from the hymns of Orpheus, as interpreted in the "Orphic Theology" of Pico della Mirandola and Marsilio Ficino, according to which heavenly powers of influence or inspiration could be induced to descend in procreative streams of intertwined male and female force. The quintessential fusion of conceptual inseminating power and that of divine fertility act to engender a quantum of spiritual energy. When infused as poetic inspiration and transmitted through appropriate poetic forms, it could kindle in readers a commensurable vitality at once cathartic and heavenly-aspiring. By thus fashioning a cryptic symbolic design that functions as an element of technique and not as part of the poems' overt meaning, Milton triumphantly began his life-long mastery of the art of "silent" or implicit symbolic techniques, such as guided him in the composition of *Paradise Lost*. [M.F.]

From George Wither, *Collection of Emblemes, Ancient and Moderne* (1635), reprinted *ELR* I, p. 131

FREEMAN, ARTHUR
The Argument of Meleager *(with text)* *pages* 122–131

This is a diplomatic transcript, with textual and critical commentary, of the manuscript summary of a "Children of Paul's" play, *Publii Ouidii Nasonis Meleager*, an English adaptation of *Metamorphoses* VIII.270–546, part of Harvard FMS. Eng 1285. A distinction is suggested between kinds of dramatic summaries, W. W. Greg's "stage plots," "Abstracts," and "Arguments," the present text being offered as an example of the last. The entire manuscript is described physically; the *Meleager* portion is given; and questions of provenance, date (c. 1572–1590), source, and the possibility of actual production are considered. Conclusions are tenuous, but no evidence for contemporary staging in the surviving form is adduced. The value of the text itself is more obviously typological than theatrical, but *Meleager* does shed some light on the earlier Children of Paul's company, insofar as it represents the kind of play one plotter might have expected them to perform. [A.F.]

HOLLANDER, JOHN
Spenser and the Mingled Measure *pages* 226–238

The broken consort music that underscores the visual delights of the Bower of Bliss in *The Faerie Queene* II.xii.69–70 can only be fully understood against a background of the treatment of sound and music in the *locus amoenus* from antiquity on. A consideration of the mixed, layered types of musical sound which contribute to the "one harmonee" leads to a historical examination of a central figure: vocal or instrumental music blending with natural noises of wind or water. Uses of this figure elsewhere in Spenser as well as a survey of principal musical events in *The Faerie Queene* reveal the complexity of the poet's transformation of the beneficent mingling of natural and artificial sounds into a signal of moral danger. Post-Spenserian treatment of the figure removes the moral onus and extends the pastoral music into a larger natural context, culminating in such pre-romantic emblems as that of the Aeolian Harp. [J.H.]

MARTZ, LOUIS L.
Paradise Lost*: The Realms of Light* *pages* 71–88

Books III and IV of *Paradise Lost* represent a "new start" after the apparently heroic opening of the first two books. Milton's hymn to Light marks the emergence of a divine illumination that brings the poet intimately into his poem as Satan's antagonist. The frequent intervention of the voice of the bard gives a clue to the poem's primary theological and moral purposes, and indicates a sharp modification in the poem's structural techniques: a change from the mode of traditional epic toward the Ovidian mode of "panels of action." [L.L.M.]

RATHMELL, J. C. A.

Jonson, Lord Lisle, and Penshurst *pages* 250–260

A close examination of the correspondence of Lord Lisle (Sir Robert Sidney), in particular the letters to his wife concerning domestic affairs at Penshurst, throws new light on Jonson's poem "To Penshurst." The correspondence demonstrates that many of the details of the poem derive from the poet's intimate knowledge of the estate. The letters show in addition that Lord Lisle was harassed by debts at this time (c. 1611) and yet anxious to maintain the house's reputation for hospitality; Jonson's poem may be read as a tactful reminder of the true nature of Lord Lisle's fortune. [J.C.A.R.]

RINGLER, WILLIAM A., JR.

The Nutbrown Maid (*a reconstructed text*) *pages* 27–51

A critical text of the dramatic dialogue which reconstructs the lost quarto (Y) from which the Balliol MS (B) was copied. In the introduction to the reconstructed text, it is demonstrated that the 1521 reprint was also corrected from Y, and that the sense-substitution variants in the earliest extant print, c. 1503 (upon which most previous reconstructions have been based), are probably not authorial. [W.A.R.Jr.]

ROSE, MARK

Hamlet *and the Shape of Revenge* *pages* 132–143

Like most tragedies, *Hamlet* is a play about the limits imposed upon the mortal will: subject to his birth, imprisoned in Denmark, and bound by the ghost to revenge, Hamlet is obsessed with the idea of freedom. One of the bonds imposed upon the prince is presented in theatrical terms. Hamlet discovers that he is constrained to play a part—the ranting role of the conventional revenger—that offends his sense of human dignity. The nature of his objection to his role is elaborated in the address to the players, a speech too frequently overlooked in interpretations of this play. Essentially it is the style of the conventional revenger that he resents because to him it typifies bestial unreason. If he cannot escape the role, he tries at least to be a revenger in a style that does not offend the modesty of nature. Even so, he discovers that one can at best be a collaborator in one's life, for there is always another artist to be taken into account, the divinity that shapes our ends. [M.R.]

SMITH, JOHN HAZEL

John Foxe on Astrology (with text) *pages* 210–225

Here is presented the Latin text, with a translation into English, of an attack on astrology written by John Foxe the Martyrologist shortly before he left Magdalen College, Oxford, in 1545. The tract, which survives in Foxe's draft in British Museum Lansdowne MS. 388, presents views consistent with those evinced in other work by Foxe, notably in his later play *Christus Triumphans*. Based mostly on Pico della Mirandola's *Disputationes in Astrologiam*, the treatise bears some signs of having been written for an anticipated academic audience, perhaps for a formal disputation on astrology, but these signs could be merely a structural device of the author. [J.H.S.]

From the anonymous *Here begynneth the kalender of Shephardes* (1559, 1656), reprinted *ELR* I, p. 238

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